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ABSTRACT

Originally developed as part of a project for the Department of Defense Schools (DoDDS) system, this learning package on classroom drama as an instructional tool is designed for teachers who wish to upgrade or expand their teaching skills on their own. The package includes an overview of the project; a comprehensive search of the ERIC database; a lecture giving an overview on the topic; copies of existing ERIC/RCS publications on the topic; a set of guidelines for completing a goal statement, a reaction paper, and an application project; and an evaluation form. (SR)

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Learning Package #42

Classroom Drama as an Instructional Tool

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OVERVIEW

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Each learning package contains (1) a topic overview: a four-to-six page stage-setter; (2) in most cases, a digest of research: an ERIC summary of research on the topic written by a specialist; (3) a goal statement and a survey form; and (4) an extensive annotated bibliography of ERIC references.

Graduate-level university credit is available. For further information contact Indiana University School of Continuing Studies, Owen Hall #204, Bloomington, Indiana 47405. Enrollment in each course will be limited.

Classroom Drama as an Instructional Tool

by Marge Simic

Lecture

(All references are fully documented in the enclosed bibliography, or in a reference list following the lecture)

From the time children first walk around the house in their parents' slippers, role playing and other forms of dramatic play are an exciting part of their lives. Young children love to live in a land of make-believe. Early in life they begin to play "house," "school," and other games based on aspects of life around them. Much of children's emotional and social growth occurs through this form of creative experimentation, expression, and invention. Schools need to foster opportunities to continue this growth. Moffett and Wagner tell us that, "informal classroom drama covers the 'creative dramatics' of elementary school, the 'improvising' of secondary, and the 'role-playing' of both" (1983, p. 98). Using activities throughout the school day to provide children with opportunities to pretend and dramatize events informally will make oral language lessons both enjoyable and instructive.

The dramatic play that has long been an essential part of the language arts program in the primary grades is essentially the same as creative dramatics, which is now advocated as an important aspect of the oral language program in the middle and upper grades (Britton, 1970; Heathcote, 1981; Moffett and

Wagner, 1983). Creative drama has been defined as "structured and cooperatively-planned playmaking. . . usually developed from a simple story, folk tale, poem, or scenes from a book or text. It goes beyond dramatic play or simple improvisation in that it has a form with a beginning, middle, and end. The dialogue is always created by the players, whether the content is taken from a story, poem, or chapter of a book" (Huck, 1979, p. 661). Drama activities like playing with objects, puppet play, moving to sound, pantomine, choral reading, storytelling, radio, and TV scripts are central to the language arts -- to talking, listening, reading and writing -- and to language growth.

Informal classroom drama has many advantages over formal dramatization, the most obvious being that it requires no scenery, props, costumes, or memorization of lines. It helps to develop creativity in language, in thinking, in use of voice, and in body movement. Since the essence of creative dramatics is improvisation, children are inspired to use imagination in choosing words and actions that will convey the desired impression. They can experiment with tone, rate of speaking, use of gestures, and even bodily stance as they try to create a believable mood or character. All of these require creative thinking.

The use of creative dramatics promotes personal and social growth. Children release energy and express emotions as they respond to music or some other stimulus, and as they create

characters and scenes. A shy child can gain confidence through pretending to be someone else, as well as through working in a group. The aggressive child learns to work as a part of a group, and all children learn how important cooperation and planning are to achieving a desired outcome. Children can gain a better understanding of themselves and others as they "become" other people and discover the commonality of human emotions. Opportunities for informal dramatization may be suggested by conversations or situations that occur on the playground or in the classroom. Arguments on the playground or in the classroom can become incidents for dramatization and the children themselves can work out a solution to the problem. The focus must be on discovering a better way to resolve the disagreement, not on placing any child in an awkward or embarrassing position. The children in the classroom must feel accepted and important in order for dramatization of this sort to have a positive effect.

Children should be encouraged to express their personal and shared experiences through creative drama. This offers them the opportunity to explore their own natural learning process. Drama is viewed (Heathcote, 1981) as a learning process when it heightens children's awareness of the power of drama and enables them to gain fresh insights and understandings about events and issues which concern and interest them. Drama is a shared learning experience which flourishes in classrooms where a

sense of community and the importance of negotiation are valued. Negotiating and sharing are as significant as discovery and invention in the learning process. For the teacher who is considering using drama in the classroom these concepts should have special and equal importance if the children are to experience a sense of community, a sense of ownership, and a change in their personal understanding of places and events outside their community.

Dramatizing an incident such as Charlies's visit to the chocolate factory, Tom Sawyer conning his friends into whitewashing the fence, or Laura Ingall's traveling across Kansas in a covered wagon is not difficult, yet it presents an opportunity for creativity and gives students a deeper understanding of the literature. But drama should not be limited only to literature. Creative dramatics can also be used to add understanding and depth to other areas of the curriculum. Use of drama in the content areas, such as history, social studies, science, and health, allows those events, issues, or concepts that are typically read and discussed to be interpreted in dramatic ways. Drama, therefore, can provide students with opportunities to clarify and understand significant points in the text. Creative drama can enhance student comprehension in all areas.

If students have not had a background of experience in informal classroom drama and other oral activities, it is best to

start with simple group activities--e.g., rhythmic response to music, pantomine, and re-creation of incidents from literature. Children know much about rhyming and they may pick up the wording of the rhyme. Keep in mind that spontaneity of expression and ease with language are the goals. Once the children have experienced dramatizing simple rhymes, move on to the dramatization of stories that have more plot and a greater variety of actions.

Some children, particularly those who are extremely self-conscious, may not readily respond to these activities. Encourage these children to "assist." Patience and knowledge of the particular children involved are the keys in planning such activities. Puppets may be a useful tool for oral expression, especially for the reluctant child. Talking for a puppet instead of one's self tends to bring out a shy child rather easily. Once interest has been generated you will want to encourage each child to make his or her own puppet. Making puppets and putting on a play is an excellent way to teach children to follow directions and to strengthen language skills. Performing a radio script is another oral activity that can help the child who is apprehensive about performing in front of an audience. These scripts are read aloud with voice expression and sound effects but the students are not visible to their audience. Providing these students with opportunities to perform text in a non-threatening way will allow them to gain the confidence they need to perform later on for an

audience. The enjoyment these students experience is usually all it takes to encourage them to participate in more dramatic activities.

Children find choral reading an enjoyable way to interpret literature orally. Experience with choral reading helps children learn to sense mood development, to understand the role of rhythm in speaking, and to realize the importance of volume, tone, and quality of voice. Fluency, clarity of enunciation, and speaking with expression are improved through choral speaking.

The telling of stories, poems, jokes, and riddles are oral activities that children enjoy, both as tellers and as listeners. This activity develops a skill that continues to be useful throughout their lives. Storytelling is more informal than most other oral activities, but the language skills it develops are still those needed for other activities. Encourage pleasing voices that show expression and projection of the voice that is appropriate to the story, audience, and setting. Children's storytelling begins with their telling about personal experiences; storytelling is first an act of sharing. Teachers can then begin to encourage the children to tell stories that they have heard and liked, and later ones that they have read. Emphasis should be on getting the story in the correct sequence and making the characters seem real rather than on remembering specific words. The best encouragement comes from the frequent telling of stories by the teacher. Not only does

this show that storytelling is approved of, but the teacher is offering a model of how storytelling is done. The techniques that he or she uses are those the children adapt.

Children must have an abundance of opportunities to gain new ideas, new impressions, and new feelings, and to relate these to the experiences that they have had. We have briefly touched on a few of the drama activities that can provide such opportunities. The number of ways to give children these experiences is almost infinite. From the moment children enter a classroom there are opportunities for developing their language abilities. A classroom where language growth is taking place is one that encourages children to take risks. Informal classroom drama has the potential to place children in a position to take risks in their learning, to reflect on issues and problems, and to reflect on the implications of choices and decisions they have made in the dramatic context without fear of penalty. As with eveything else in the classroom, the teacher's enthusiasm will be the factor determining whether or not children take risks, enjoy creative dramatics, and profit from it.

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Clearinghouse on Reading and Communication Skills

Creative dramatics in the language arts classroom

by Bruce Robbins

It is ironic that although most English teachers consider drama to be within their curricular domain, drama is used more often as a teaching method in other disciplines. Dramatic techniques such as role playing and simulations are well documented in social studies and history, business and vocational, foreign language, counseling, and even science classes; but according to recent reports (Applebee, 1984; Goodlad, 1984) dramatic techniques are rarely used to teach language arts classes in the U.S., especially at the secondary level. English teachers tend to relegate drama to theater courses, isolating drama techniques from most English classrooms. Yet, the literature on classroom drama suggests that there is considerable untapped potential for using drama as a teaching method.

Experts emphasize that using dramatic techniques as a teaching method is not the same thing as teaching theater. Theater is an art form which focuses on a product, a play production for an audience. Drama in the classroom—often referred to as *creative dramatics* to distinguish it from theater arts—is informal and focuses on the process of dramatic enactment for the sake of the learner, not an audience. Classroom drama is not learning *about* drama, but learning *through* drama. Charles Combs (1988) explains:

> *While drama is informed by many of the ideas and practices of theater art, it is principally valued as a learning medium rather than as an art form, and is governed and validated through criteria other than aesthetics. Informal drama's goals are based in pedagogical, developmental and learning theory as much or more than they are arts based; its objectives are manifold, but they are all directed toward the growth and development of the participant rather than the entertainment or stimulation of the observer. (p.9)*

Drama is a highly valued teaching technique

In dramatic activities, students use and examine their present knowledge in order to induce new knowledge. Bolton (1985) points out that while much school learning is an accruing of facts, drama can help students reframe their knowledge into new perspectives. Dramatic activity is a way of exploring subject matter and its relationships to self and society, a way of "making personal meaning and sense of universal, abstract, social, moral, and ethical concepts through the concrete experience of the drama." (Norman, 1981, p. 50, as quoted by Bolton, 1985, p.155)

According to Dorothy Heathcote (1983), an important value of using drama in the classroom is that "in drama the complexity of living is removed temporarily into this protected bower so that children not only can learn it and explore it, but also enjoy it." (p.701)

Heathcote also emphasizes the way drama encourages enactment of many different social roles and engages many levels, styles, and uses of language. Language is the central tool and concern for Heathcote, who notes the crucial nature of communication in society and places communication at the center of the educational system.

Other researchers and theorists also attribute many benefits to using drama in the classroom. In *Dramatics and the Teaching of Literature*, James Hoetker (1969) contends that drama increases creativity, originality, sensitivity, fluency, flexibility, emotional stability, cooperation, and examination of moral attitudes, while developing communication skills and appreciation of literature. Hoetker describes drama as a method of better accommodating students whose learning styles are visual or kinesthetic, of teaching critical skills, and of producing aesthetic experiences with literature.

Most of the research on drama in the classroom has been done at the primary level, where drama has been found to improve reading comprehension, persuasive writing, self concepts, and attitudes toward others (Pellegrini and Galda, 1982; Gourgey, 1984; and Wagner, 1987). In her research with high school students, Renée Clift (1983) found that students using dramatic enactment performed as well as students in traditional lecture, discussion, or seatwork modes. Moreover, they experienced more instances of higher order thinking, more topic-specific emotions, decreased apprehension, and less topic-irrelevant thought than students in the non-dramatic mode.

Benefits can be gained with varied applictions

Drama has many applications in the classroom. The teacher may work *in role*, as Dorothy Heathcote (1985) demonstrates, assuming for herself and her students the "mantle of the expert." With this role-playing technique, teacher and students might assume the attitudes and language of present-day scientists planning a Bronze-Age community; or they could become monks who find an ancient manuscript and must decide what should be done with it.

Whether students become the town council in "The Pied Piper" (Tarlington, 1985), government officials in Farley Mowat's *Never Cry Wolf* (Barker, 1988), or representatives of the publishing industry (Martin, 1982), teacher and students collaboratively construct their imaginary world. The gradual construction and exploration of this world results in a better and more personal understanding of the central issues being studied.

Improvisation takes many useful forms besides role playing. Theater guides like Viola Spolin's classic *Improvisation for the Theatre* (1963) provide a wealth of activities, but the most successful improvisations are those derived from the work at hand. For example, a class might dramatize what it is like to be an outsider while reading Faulkner's "A Rose for Emily" (Bailey, 1982) or might simulate being survivors on a deserted island before beginning Golding's *Lord of the Flies* (Sheehy, 1982). Catherine Hrybyk's (1983) class improvised a trial of Nora Helmer from Ibsen's *The Doll House*, and Helen Sheehy's (1982) students worked in interpretive groups to enact the ways Nora might

Bruce Robbins has taught high school English and drama for 13 years. He is preparing an ERIC/RCS FAST Bibliography on this topic to be available in the fall of 1988.

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make her final exit, reflecting all they knew about Nora's character and situation.

Other techniques useful in the classroom are readers' theater and choral readings and writing and producing radio programs, television screenplays, or documentaries. Students develop both an understanding of and appreciation for literary genres and for particular works of fiction by writing scripts from fiction or writing fiction descriptions from play scenes.

Dramatic activity is a useful way to begin a piece of literature or to generate ideas for writing. Drama can encourage students to explore, clarify, and elaborate feelings, attitudes, and ideas. Because drama requires students to organize, synthesize, and articulate their ideas, it provides an excellent opportunity for reflection and evaluation at the conclusion of a unit of study.

The teacher plays the role of facilitator

In using drama in the classroom, the teacher becomes a facilitator rather than an authority or the source of knowledge. Hoetker (1969) warns that "the teacher who too often imposes his authority, or who conceives of drama as a kind of inductive method for arriving at preordained correct answers, will certainly vitiate the developmental values of drama and possibly its educational values as well." (p.28)

Classroom drama is most useful in exploring topics when there are no single, correct answers or interpretations, and when divergence is more interesting than conformity and truth is interpretable. As Douglas Barnes (1968) puts it, "Education should strive not for the acceptance of one voice, but for an active exploration of many voices." (p.3)

As collaborator and guide, the teacher sets the topic and starts things in motion, but the students' choices determine the course the lesson will take. The teacher encourages students to take the major responsibility for giving meaning to the curricular concepts and to communicate them through action, gesture, and dialogue. Heathcote (1983) says that the teacher and students make a journey into new territory together. Cecily O'Neill (1985) writes, "The dramatic world of educational drama is most valuable both educationally and aesthetically when its construction is shared and its meanings negotiated." (p.160)

Constructing shared, negotiated meanings requires that teachers feel secure enough to give students center stage in the classroom. Practitioners advise interested teachers to begin by devising brief activities, to use familiar subject matter, and to resist making hasty judgments. Hoetker (1969) cautions that "development through drama is a gradual, cumulative process, and it is very uncertain what may be the developmental timetable, especially if drama is only an occasional activity." (p.29) However, with practice, teachers of English will discover that the use of drama techniques in the classroom can become a vital part of their teaching repertoire.

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Task #1

Goal Statement

Your Name:_____

Course #:_____

Learning package:_____

The purpose of writing a goal statement is to create an expectation for yourself, to establish a purpose that you can check when you have finished reviewing the package of materials. It should be used in conjunction with your reaction statement--the commentary that you will make after working your way through the materials in the learning package.

Directions: This is a pre-reading activity. Think about the topic of this package and then look at the various materials, primarily reviewing their headlines and subheads. What does that review prompt you to want to discover through this package?

Write a goal statement of no more than one paragraph that includes the questions that you want answered or the kinds of applications that you hope the package will help you accomplish in your work. Attached please find examples of representative goal statements submitted by former students.

Mail a copy of your goal statement to your instructor. Please keep a copy for yourself because your reaction statement should be based partly on the goal statement.

My Goal Statement for this Package

Please mail a copy of this form to:

Carl B. Smith
150 Smith Research Center
Indiana University
Bloomington, IN 47408-2698

Examples of Goal Statements

It is my expectation that this learning package will direct me in new directions so that I may improve my instruction in the area of vocabulary. I would like to know when it is best to introduce new vocabulary words. I would also like to gain information about new methods one might use when introducing new vocabulary. I expect to read about some of the newest research related to vocabulary instruction. It is also expected that tested methods will be described and examined. I would hope that these articles would help me improve how I teach so that my students will benefit and become better readers.

Following the study of this package, I expect to increase my understanding of computer usage in reading development, learn how to integrate computers into reading and writing instruction for learning impaired students, and make decisions on the usefulness of computer games in the classroom.

Following completion of this package I intend to:
1)Identify the components of a formal reading program evaluation.
2)Analyze the characteristics of an effective reading program.
3)Develop evaluation strategies that will improve the monitoring of my program objectives.

Task #2

Reaction Statement

You are asked to type a four-page reaction to this learning package as a way of firming up your sense of what you find interesting, important, or beneficial in this group of materials. You should construct this reaction with your previously established goal statement in mind.

Given below are a number of prompts to indicate the kinds of questions that you might wish to answer in developing this reaction. You may use other questions than those that are here listed. We anticipate that your reaction will be approximately four typewritten, double-spaced pages. Please use the following format in heading your paper.

Reaction

Your Name:_____

Course #:_____

Learning Package:_____

Reaction Prompts

1. Were your goals realized, and how do you know? (Refer to your goal statement.)

2. What important or beneficial ideas did you find in these materials? (Please cite the articles.)

3. Are there trends or concerns in the materials that bother you? Are there those that you agree with? Discuss. (Please use the annotated bibliography and cite ideas from it.)

4. What ideas did you want to try in your daily work world? Describe how you could apply these ideas?

Application Project

If you decide to use this topic for one of your two application projects, you may want to spend more time thinking about ways that you could explore one or more of these ideas in your work.

When you have finished your statement, please mail it to:

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Task #3

Application Project

As you select your two application projects, use the following guidelines:

1. **Formulate a question** that you would like to answer regarding this topic. (For example, can my slow readers use some of the self-monitoring strategies discussed in these materials?) A question often helps to clarify the kinds of information that you will collect or the kinds of evidence that you will use to convince a reader that you are pursuing an interesting question.

2. **Describe with as much detail** as is needed for a reader to understand what you did, what materials you used, what major procedures you used, what evidence you were looking for, in order to answer your question.

3. **Gather evidence** from your students or from teachers to show samples of the kinds of work or the kinds of interactions that were taking place. These samples may be your written observations, sample student papers, photographs, activity sheets, book titles, statistical data, or any other kind of evidence that demonstrates the reality of your inquiry.

4. **Write a summary** of your plan and of your conclusions. The summary should be coherent and clear so a person who was not on site can understand what you attempted and can appreciate the conclusions that you drew.

5. **Send a report** that includes a summary of your plan, sample evidence of what you found, a brief analysis of the evidence, and the conclusions that you

6. **Provide a cover page** that gives your name, address, course number, topic of learning package, and topic of your project. We will mail you a critique of your work. Send your report to:

   Carl B. Smith
   150 Smith Research Center
   Indiana University
   Bloomington, IN 47408-2698

Course Number_____ **Date**_____

Package Title_____

Statements	Strongly Agree	Agree	Uncertain	Disagree	Strongly Disagree
1. This package will help me do my job better.					
2. The pace of the package was too fast.					
3. The package's directions were confusing.					
4. It was easy to follow the directions given in the package.					
5. The package was too easy.					
6. The package was too long.					
7. The package should include more articles and documents to read.					
8. I didn't know the meaning of many words used in the package.					
9. The lecture explicated the topic of the package.					
10. The package's objectives were clear from the start.					
11. The package's teaching points were clear.					

What did you like best about the package?

What did you like least about the package?

How would you improve the package?

Please list other topics you would be interested in studying through our program.

Name (optional)_____

Position_____

Years Taught_____

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Sample ERIC Abstract

AN ED289160
AU Binkley,-Marilyn-R.; And-Others
TI Becoming a Nation of Readers: What Parents Can Do.
CS Heath (D.C.) and Co., Lexington, Mass,; Office of Educational Research and Improvement (ED), Washington, DC.
PY 1988
AV What Parents Can Do, Consumer Information Center, Pueblo, CO 81009 ($.50).
NT 40 p.; For Becoming a Nation of Readers: The Report of the Commission on Reading, see ED 253 865.
PR EDRS Price - MF01/PC02 Plus Postage.
DE Beginning-Reading; Literacy-Education; Parent-Attitudes; Parent-Child-Relationship; Preschool-Children; Primary-Education; Reading-Aloud-to-Others; Reading-Attitudes; Recreational-Reading; Written-Language
DE *Literacy-; *Parent-Influence; *Parent-Participation; *Reading-Instruction; *Reading-Processes
ID Reading-Motivation
AB Intended for parents and based on the premise that parents are their children's first and most important teachers, this booklet is a distillation of findings from the 1984 report of the Commission on Reading, "Becoming a Nation of Readers." The introduction reiterates the Commission's conclusions (1) that a parent is a child's first tutor in unraveling the puzzle of written language; (2) that parents should read to preschool children and informally teach them about reading and writing; and (3) that parents should support school-aged children's continued growth as readers. Chapter 1 defines reading as the process of constructing meaning from written texts, a complex skill requiring the coordination of a number of interrelated sources of information. Chapter 2, on the preschool years, focuses on talking to the young child, reading aloud to the preschooler, and teaching children about written language. The third chapter, on beginning reading, counsels parents on what to look for in good beginning reading programs in schools, and how to help the child with reading at home. The fourth chapter, on developing readers and making reading an integral part of learning, offers suggestions for helping the child succeed in school and for encouraging reading for fun. The afterword calls on teachers, publishers, and school personnel, as well as parents, to participate actively in creating a literate society. The booklet concludes with a list of organizations that provide practical help or publications for parents.

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ID Identifiers-indexing terms not included in the *Thesaurus of ERIC Descriptors*
AB Summary

AN: EJ389728
AU: Barnes,-Lois-J.
TI: The Use of Recorded Music in Teaching the Civil Rights Movement.
PY: 1989
JN: Southern-Social-Studies-Quarterly; v14 n2 p3-16 Spr 1989
DE: Class-Activities; Demonstrations-Civil; Music-Activities; Popular-Culture; Secondary-Education; Social-Studies; Songs-
DE: *Civil-Rights; *Music-; *Social-History; *United-States-History
AB: Examines the use of recorded music to teach about the civil rights movement of 1955-68. Barnes uses a combination of spirituals, popular and protest songs that were adapted to civil rights needs to introduce, review, or heighten students' interest in the 1950s and 1960s. Includes song list, learning activities, and questions to stimulate critical thinking. (LS)

AN: EJ387915
AU: Bolenbaugh,-Mary-C.
TI: Learning Economics through Drama and Music.
PY: 1989
JN: Social-Studies-Journal; v18 p37-42 Spr 1989
AV: UMI
DE: Drama-; Dramatics-; Elementary-Education; Grade-4; Grade-5; Music-; Music-Activities
DE: *Economics-; *Economics-Education; *Skits-; *Social-Studies
AB: Discusses "Economics Is FUN-damental," a collection of six musical skits designed to address economic concepts in a manner meaningful and relevant to elementary students. The skits, performed by fourth and fifth graders, are designed to relate economic concepts such as scarcity and supply and demand, to real life situations. (LS)

AN: EJ384492
AU: Brown,-Doris
TI: Using Jack Tales in a Second Grade Class.
PY: 1987
JN: Hands-On; n30 p20-27 Fall 1987
DE: Educational-Innovation; Folk-Culture; Language-Arts; Learning-Activities; Primary-Education; Rural-Schools; Tales-
DE: *Class-Activities; *Experiential-Learning; *Grade-2; *Photography-; *Puppetry-; *Student-Projects
AB: Describes a project in which Kentucky second grades developed puppet shows and photography activities based on traditional Appalachian oral tales. Discusses student progress in language arts skills, creativity, use of audiovisual equipment, and group cooperation. (SV)

AN: EJ388545
AU: Commeyras,-Michelle

TI: Using Literature to Teach Critical Thinking.
PY: 1989
JN: Journal-of-Reading; v32 n8 p703-07 May 1989
AV: UMI
DE: Discussion-Teaching-Technique; Drama-; Elementary-Education; English-Curriculum; Fiction-; Literature-; Reading-Processes; Teaching-Methods
DE: *Critical-Thinking
AB: Provides a rationale for using fiction and drama to promote critical thinking. Presents a sample grid used to record answers to and interpretations of six questions which can be used in class discussion to bring out critical thinking dispositions, such as the ability to determine whether a generalization is warranted. (RS)

AN: EJ386371
AU: Cooper,-B.-Lee
TI: Popular Records as Oral Evidence: Creating an Audio Time Line to Examine American History, 1955-1987.
PY: 1989
JN: Social-Education; v53 n1 p34-40 Jan 1989
AV: UMI
DE: Audiodisks-; Class-Activities; Economic-Change; Instructional-Innovation; Political-Science; Popular-Culture; Secondary-Education; Social-Studies
DE: *Current-Events; *Music-; *Social-History; *United-States-History
AB: Illustrates a method for demonstrating historical chronology using popular songs that comment on a variety of social, political, and economic concerns. Provides an audio time line which uses U.S. recordings from 1955 to 1987 as musical time markers, highlighting such issues as racial discrimination, urban decay, political chicanery and women's rights. (LS)

AN: EJ383109
AU: Cooper,-B.-Lee
TI: Christmas Songs: Audio Barometers of Tradition and Social Change in America, 1950-1987.
PY: 1988
JN: Social-Studies; v79 n6 p278-80 Nov-Dec 1988
AV: UMI
DE: Cultural-Activities; Elementary-Secondary-Education; History-Instruction; Religious-Holidays; Social-History; Social-Studies
DE: *Class-Activities; *Cultural-Context; *Music-Activities; *Social-Change; *Songs-
AB: Shows how Christmas songs can be used as illustrations of historical information, cultural borrowing, and social change. Describes a method which can aid discussion of social change and public perception by dividing songs into tracks: (1) traditional and nontraditional and (2) secular and sacred. (LS)

AN: EJ287933
AU: Corsaro,-William-A.
TI: Script Recognition, Articulation and Expansion in Children's Role Play.
PY: 1983
JN: Discourse-Processes; v6 n1 p1-19 Jan-Mar 1983
DE: Interaction-; Language-Research; Peer-Relationship; Primary-Education; Self-Expression
DE: *Child-Language; *Discourse-Analysis; *Language-Acquisition; *Language-Skills; *Language-Usage; *Role-Playing
AB: Suggests that children's use of social scripts for the production of sustained dialog in peer interaction depends on the nature of role play and that their attempts at script expansion are precursors to adults' recognition of the potential of conversation for self-expression. (FL)

AN: EJ383697
AU: Courtney,-Richard
TI: Creative Drama in English-Speaking and Hunting Societies.
PY: 1988
JN: Youth-Theatre-Journal; v3 n2 p6-10 Fall 1988
DE: American-Indian-Culture; American-Indians; Childhood-Attitudes; Children-; Comparative-Analysis; Creativity-Research; Cross-Cultural-Studies; Cultural-Differences; Ethnography-; Foreign-Countries
DE: *Creative-Dramatics; *Cultural-Context
AB: Examines key issues of creative drama among English-speaking children, Alberta Indians, and Australian aboriginal societies (second article in a series examining children's creativity in different cultures; see CS736752). (MM)

AN: EJ360661
AU: Courtney,-Richard
TI: On Dramatic Instruction: Towards a Taxonomy of Methods.
PY: 1987
JN: Youth-Theatre-Journal; v2 n1 p3-7 Sum 1987
AV: UMI
DE: Audiences-; Children-; Classification-; Criteria-; Cultural-Context; Interpersonal-Communication; Models-; Social-Values; Teacher-Role; Theory-Practice-Relationship
DE: *Drama-; *Teaching-Methods
AB: Examines the many possible methods used by instructors who work with dramatic action: in educational drama, drama therapy, social drama, and theater. Discusses an emergent taxonomy whereby instructors choose either spontaneous/formal, overt/covert/, or intrinsic/extrinsic methods. (JC)

AN: EJ335061
AU: Dewey,-Paul
TI: Rags: A Lesson Parents Will Thank You For.
PY: 1986
JN: Children-and-Animals; v10 n2 p16-18 Apr 1986
NT: Journal availability: See SE 539 207
DE: Class-Activities; Primary-Education; Singing-
DE: *Animals-; *Learning-Activities; *Puppetry-; *Safety-Education
AB: Describes a lesson on safety rules and dogs for primary age children. Provides a script of the presentation and explains how the puppet, "Rags," can be used in the activity. (ML)

AN: EJ371916
AU: Erickson,-Karen-L.
TI: Building Castles in the Classroom.
PY: 1988
JN: Language-Arts; v65 n1 p14-19 Jan 1988
AV: UMI
NT: Themed Issue: Drama as a Learning Medium.
DE: Classroom-Environment; Creative-Activities; Creative-Dramatics; Elementary-Education; Grade-3; Imagination-; Maps-; Medieval-History; Medieval-Literature; Questioning-Techniques; Role-Playing; Student-Interests; Student-Motivation; Teacher-Role
DE: *Drama-; *Dramatic-Play; *Pretend-Play
AB: Presents a sample lesson (on the Middle Ages) using movement, verbalization, and role playing to introduce students to drama and creative expression. Provides teachers with an in-depth look at a creative process through which they can stimulate learning across the curriculum. (ARH)

AN: EJ278794
AU: Fleming,-Claire-Scholz; And-Others
TI: Puppets Put Learning Center Stage.
PY: 1983
JN: Learning; v11 n9 p94-98 Apr-May 1983
AV: Reprint: UMI
DE: Construction-Process; Educational-Resources; Elementary-Education; Production-Techniques
DE: *Class-Activities; *Dramatic-Play; *Learning-Activities; *Puppetry-; *Teaching-Methods
AB: Puppets can be used in the classroom to teach, to tell stories, to introduce new students or books, and to develop children's cooperation, creativity, and coordination. Instruction on how to make and manipulate puppets, plan puppet plays, and locate information on puppetry are given. (PP)

AN: EJ299371
AU: Friedman,-Richard-F.

TI: On Dramatizing the Script in the Classroom.
PY: 1984
JN: Teaching-English-in-the-Two-Year-College; v10 n3 p261-63 Spr 1984
AV: UMI
DE: Dramatics-; Production-Techniques; Teaching-Methods; Two-Year-Colleges
DE: *Critical-Reading; *Drama-; *Reading-Assignments; *Scripts-; *Theater-Arts
AB: Advocates having students stage drama, especially Elizabethan, to discover the production values that add meaning to the text. (CRH)

AN: EJ282660
AU: Gould,-Darlene-Geer
TI: Nurturing Expression via Creative Dramatics.
PY: 1983
JN: Perspectives-for-Teachers-of-the-Hearing-Impaired; v1 n3 p4-7 Jan 1983
DE: Class-Activities; Dramatics-; Elementary-Secondary-Education
DE: *Creative-Dramatics; *Creative-Expression; *Hearing-Impairments
AB: Fourteen creative dramatics activities are described as ways of helping hearing impaired students express feelings, dramatize ideas, and receive positive reinforcement from both teachers and peers. Activities include acting out emotions, dramatizing characters to match costumes, and writing and producing television scripts. (CL)

AN: EJ360651
AU: Gray,-Mary-Ann
TI: A Frill that Works: Creative Dramatics in the Basal Reading Lesson.
PY: 1987
JN: Reading-Horizons; v28 n1 p5-11 Fall 1987
AV: UMI
DE: Comparative-Analysis; Elementary-Education; Grade-6; Teaching-Methods
DE: *Basal-Reading; *Creative-Dramatics; *Reading-Instruction; *Reading-Research
AB: Describes a study of the relationship between creative dramatics and reading comprehension in which those students who had performed a dramatic presentation of a story answered more inferential questions correctly than did those who had not engaged in the reenactment. (HTH)

AN: EJ385277
AU: Haeny,-Kirsten-Ives
TI: Learning Together through the Arts.
PY: 1989
JN: Educational-Leadership; v46 n6 p34-36 Mar 1989
AV: UMI

DE: Cooperative-Programs; Elementary-Education; Gifted-; Special-Education
DE: *Art-Activities; *Art-Education; *Artists-; *Creative-Dramatics; *Heterogeneous-Grouping
AB: The Arts Partners program in New York City enriches the quality of education for public school children by bringing local artists into their classrooms. Gifted and special education classes are brought together in mixed groups, led by artists, to work on puppetry and participatory dramatics. (TE)

AN: ED280106
AU: Hall,-Donna-R.
TI: Oral Interpretation: An Approach to Teaching Secondary English.
PY: 1987
NT: 15 p.; Paper presented at the Joint Meeting of the Central States Speech Association and the Southern Speech Communication Association (St. Louis, MO, April 9-12, 1987). Appendix has broken print.
PR: EDRS Price - MF01 Plus Postage. PC Not Available from EDRS.
DE: Choral-Speaking; English-Instruction; Interdisciplinary-Approach; Literary-Genres; Oral-Reading; Poetry-; Readers-Theater; Secondary-Education; Story-Telling; Student-Motivation
DE: *Adolescents-; *Learning-Processes; *Literature-Appreciation; *Oral-Interpretation; *Teaching-Methods
AB: Oral interpretation facilitates the learning processes of adolescents by making the presentation of subject matter more interesting and meaningful to them, helping them feel involved, and providing them with an opportunity to perceive literature in action. Narrative literature is a good place to begin oral interpretation activities, since storytelling increases students' speaking ability and helps them develop techniques to hold audience attention. Presenting prose, poetry, and drama in a storytelling, choral reading, or readers theatre format can also be an exciting way to explore literature. Choral reading helps illustrate comparison and contrast, rhyming patterns, alliteration, and imagery. Reading poetry aloud helps improve students' attitudes toward poetry. For example, a class activity in which each student contributes a line to create a poem is easy, fun, and productive. Music, another source of inspiration to writing and reading poetry, can help make a students' presentation interesting. In addition to classroom assignments, performance activities can stimulate productive student endeavors. For example, presenting Stephen Crane's "The Bride Comes to Yellow Sky" in a readers theatre format can help this story come alive for students. (This story, arranged by Billy Watson, is appended, as is an exercise for writing a poem.) (JD)

AN: EJ370163
AU: Harp,-Bill
TI: When the Principal Asks: "Is All of that Drama Taking Valuable Time Away from Reading?"
PY: 1988

JN: Reading-Teacher; v41 n9 p938-40 May 1988
AV: UMI
DE: Creative-Dramatics; Elementary-Education; Reading-Instruction; Student-Motivation
DE: *Acting-; *Drama-
AB: Provides support, drawn from classroom experience and research, for the use of drama in the reading class. (ARH)

AN: EJ383695
AU: Hayes,-David
TI: Children as Storytellers.
PY: 1989
JN: Reading-Horizons; v29 n2 p139-46 Win 1989
AV: UMI
DE: Children-; Class-Activities; Elementary-Education; Nonverbal-Communication; Readers-Theater; Reader-Text-Relationship; Reading-Aloud-to-Others; Story-Grammar; Story-Reading
DE: *Story-Telling
AB: Encourages the use of storytelling in the classroom as a method for developing verbal, written, and reading skills, as well as non-verbal communication skills. Offers guidelines and specific activities for involving students in storytelling. (RAE)

AN: EJ347853
AU: Hitz,-Randy
TI: Creative Problem Solving Through Music Activities.
PY: 1987
JN: Young-Children; v42 n2 p12-17 Jan 1987
AV: UMI
DE: Class-Activities; Cognitive-Processes; Early-Childhood-Education; Problem-Solving
DE: *Creative-Thinking; *Educational-Strategies; *Music-Activities; *Teacher-Role; *Young-Children
AB: Maintains that young children can develop creative problem-solving skills through such music activities as finger plays and action songs, music games, writing words for songs, and composing melodies. Also suggests ways that teachers can establish and maintain an environment that enables children to solve problems creatively through music. (BB)

AN: EJ296712
AU: Jalongo,-Mary-Renck; Bromley,-Karen-D'Angelo
TI: Developing Linguistic Competence through Song Picture Books.
PY: 1984
JN: Reading-Teacher; v37 n9 p840-45 May 1984
AV: UMI
DE: Beginning-Reading; Primary-Education
DE: *Language-Acquisition; *Language-Skills; *Music-Activities; *Oral-Language; *Picture-Books; *Reading-Instruction

AB: Argues that songs, by their very nature, appeal to children and that the use of picture books with song lyrics can play a special role in reading instruction for all types of learners. (FL)

AN: EJ350500
AU: Kardash,-Carol-Anne-M.; Wright,-Lin
TI: Does Creative Drama Benefit Elementary School Students: A Meta-Analysis.
PY: 1987
JN: Youth-Theatre-Journal; v1 n3 p11-18 Win 1987
AV: UMI
DE: Class-Activities; Drama-; Educational-Research; Elementary-Education; Literature-Reviews; Reading-Skills; Writing-Skills
DE: *Academic-Achievement; *Communication-Skills; *Creative-Dramatics; *Meta-Analysis
AB: Reports a meta-analysis of studies concerned with the effects of creative drama on elementary school children's skills in four achievement areas: reading, oral and written communication, person-perception, and drama skills. Indicates that creative drama activities had a moderate, positive effect on children's performance across these achievement areas. (JD)

AN: EJ289511
AU: Kelly,-Patricia-P.
TI: Performing Literature.
PY: 1983
JN: English-Journal; v72 n8 p62-63 Dec 1983
AV: UMI
DE: Annotated-Bibliographies; Class-Activities; Elementary-Secondary-Education; Reading-Material-Selection; Resource-Materials; Student-Motivation
DE: *Dramatics-; *Literature-Appreciation; *Oral-Interpretation; *Readers-Theater; *Speech-Communication
AB: Provides an annotated bibliography of sources that will help teachers select materials and structure activities in oral interpretation, readers theatre, improvisation, and creative speaking for the English classroom. (MM)

AN: EJ383702
AU: Krogness,-Mary-Mercer
TI: The Classroom Connection: The Power of Play.
PY: 1988
JN: Youth-Theatre-Journal; v3 n2 p23-24 Fall 1988
DE: Classroom-Environment; Classroom-Techniques; Elementary-Education; Teaching-Methods
DE: *Creative-Dramatics; *Language-Acquisition
AB: Describes how one classroom teacher uses improvisational drama to encourage student creativity and language learning. (MM)

AN: EJ345217
AU: Kukla,-Kaila
TI: David Booth: Drama as a Way of Knowing.
PY: 1987
JN: Language-Arts; v64 n1 p73-78 Jan 1987
AV: UMI
NT: Theme Issue: Literature and Literacy.
DE: Creative-Dramatics; Elementary-Education; Self-Concept; Teaching-Methods; Theater-Arts
DE: *Communication-Skills; *Group-Dynamics; *Instructional-Innovation; *Learning-Strategies
AB: Discusses how David Booth's ability to elicit both commitment and authenticity in children's creation of improvised dramas distinguishes him as a teacher. Describes various phases and aspects of a drama lesson given to a group of fourth, fifth, and sixth graders that demonstrate his powerful teaching technique called "story-drama." (JD)

AN: EJ331604
AU: Mahanja,-Salah
TI: A Teaching Aids Exhibition.
PY: 1985
JN: English-Teachers'-Journal-(Israel); n32 p82-85 Dec 1985
DE: Arabs-; Elementary-Education; Foreign-Countries; Higher-Education; Second-Language-Instruction; Teacher-Education; Teaching-Methods
DE: *Class-Activities; *English-Second-Language; *Exhibits-; *Learning-Activities
AB: Describes an exhibition for the benefit of teachers of English in Arab Primary Schools, which was prepared by third-year students at the Teachers College for Arab Teachers. The exhibition included games, songs, audiovisual aids, crossword puzzles, vocabulary, spelling booklets, preposition aids, and worksheet and lesson planning aids. (SED)

AN: ED225225
AU: Miller,-Gail
TI: Scripting Oral History: An Examination of Structural Differences between Oral and Written Narratives.
PY: 1983
NT: 17 p.; Paper presented at the Seminar/Conference on Oral Tradition (Las Cruces, NM, February 17-19, 1983).
PR: EDRS Price - MF01/PC01 Plus Postage.
DE: Narration-; Oral-Interpretation; Performance-Factors
DE: *Documentaries-; *Oral-History; *Oral-Language; *Personal-Narratives; *Readers-Theater; *Written-Language
AB: The availability of both oral and written historical narratives provides the Readers Theater adapter with a rich opportunity to experiment with mixing oral and written narrative styles in documentary form. Those who plan to use such mixing must consider the

differences between oral and written narratives. Writers and readers have almost unlimited time; speakers and listeners do not. Writers can reread at any time; speakers are limited by their ability to recall. Speaking is more personal than writing; writing is more permanent. Intonation, volume, and speed are varied in speech; few exact correlates to these qualities exist in writing. For the adapter, these differences point up different possibilities in tone and sound for scripts and the need for artistic control to develop these possiblities. Unlike the historian, the Readers Theater adapter must sometimes alter original narratives to please audiences without sacrificing the integrity of the script. Oral narratives are particularly useful for injecting dialogue into the scene, for focusing on action, and for preserving regional flavor and humor. Written narratives are valuable for their descriptive language. Rather than stressing the balance of the historian, the adapter should strive for a point of view through selectivity. Narratives can be organized either topically or chronologically. Finally, since a speaker's background has a profound influence on his or her language, obtaining narratives from narrators of different backgrounds is vitally important. (JL)

AN: EJ371917
AU: Nelson,-Pamela-A.
TI: Drama, Doorway to the Past.
PY: 1988
JN: Language-Arts; v65 n1 p20-25 Jan 1988
AV: UMI
NT: Themed Issue: Drama as a Learning Medium.
DE: Dramatic-Play; Elementary-Education; History-Instruction; Local-History; Pretend-Play; Role-Playing
DE: *Drama-; *Experiential-Learning; *History-; *Museums-
AB: Suggests that drama provides an excellent opportunity for children to learn about history, especially children who have not yet reached the formal operational level of development. Describes a program coordinated with a historical museum in which children reenact a school day in 1888. (ARH)

AN: EJ349074
AU: O'Bruba,-William-S.
TI: Reading through the Creative Arts.
PY: 1987
JN: Reading-Horizons; v27 n3 p170-77 Apr 1987
AV: UMI
DE: Elementary-Education; Reading-Instruction
DE: *Content-Area-Reading; *Graphic-Arts; *Music-Activities; *Poetry-; *Puppetry-; *Reading-Programs
AB: Describes four major areas of creative arts that can be used in the reading classroom to enrich and enhance the reading program: music, graphic arts, puppetry, and poetry. (FL)

AN: EJ385115
AU: O'Neill,-Cecily
TI: Dialogue and Drama: The Transformation of Events, Ideas, and Teachers.
PY: 1989
JN: Language-Arts; v66 n2 p147-59 Feb 1989
AV: UMI
NT: Themed Issue: Classroom Dialogue as Teaching/Learning.
DE: Class-Activities; Elementary-Education; Grade-1; Instructional-Innovation; Kindergarten-; Role-Playing; Teacher-Role; Teaching-Methods
DE: *Drama-; *Language-Usage; *Teacher-Student-Relationship
AB: Suggests drama in education as a teaching strategy which is likely to promote classroom dialogue. Discusses liminality as a dramatic quality which facilitates authentic dialogue between teacher and students. (MS)

AN: EJ313602
AU: Pennock,-Cliff
TI: Choral Reading of Poetry Improves Reading Fluency.
PY: 1984
JN: Highway-One; v7 n3 p21-22 Fall 1984
NT: Canadian Council of Teachers of English, P.O. Box 3382, Postal Station B, Calgary, Alberta T2M 4M1 Canada; sc $3.50.
DE: Child-Language; Elementary-Education; Language-Acquisition; Teaching-Methods
DE: *Choral-Speaking; *Oral-Reading; *Poetry-; *Reading-Instruction
AB: Concludes that choral reading poetry is a good small-group, or even whole class approach, to building oral reading fluency in terms of both theoretical support and feasibility in classroom teaching situations. (FL)

AN: EJ374373
AU: Perfect-Miller,-Suzanne
TI: Arts Field Day.
PY: 1988
JN: Instructor; v97 n9 p40-42 May 1988
DE: Drama-; Intermediate-Grades; Painting-Visual-Arts; Sculpture-; Teamwork-
DE: *Art-Activities; *Class-Activities; *Visual-Arts
AB: Five projects in the arts, such as drama and facepainting, provide a day's worth of class activities. Detailed instructions for each project, including materials and procedures, are given. (JL)

AN: ED289207
AU: Peterson,-Eric-E.
TI: Readers Theatre: An Annotated Bibliography.
CS: ERIC Clearinghouse on Reading and Communication Skills, Urbana,

Ill.; Speech Communication Association, Annandale, Va.
PY: 1985
NT: 5 p.; Small print.
PR: EDRS Price - MF01/PC01 Plus Postage.
DE: Aesthetic-Values; Annotated-Bibliographies; Choral-Speaking; Communication-Research; Elementary-Secondary-Education; Higher-Education; Literature-Appreciation; Oral-Interpretation; Speech-Communication
DE: *Drama-; *Readers-Theater; *Theater-Arts; *Theory-Practice-Relationship
AB: Defining readers theatre as a form of aesthetic communication that encompasses ensemble or group oral interpretation including dramatic production of literature, this annotated bibliography emphasizers traditional theory and practice. The 34-item bibliography cites material from the following types of sources and topics: (1) books and journals; (2) description and application; (3) text and adaptation; (4) performance and production; (5) criticism and evaluation; and (6) bibliography. (SKC)

AN: EJ389274
AU: Pfannenstiel,-Brenda-R.
TI: Puppetry, with Strings Attached.
PY: 1989
JN: School-Library-Journal; v35 n6 p19-22 Feb 1989
AV: UMI
DE: Children-; Public-Libraries
DE: *Library-Services; *Puppetry-
AB: Discussion of the puppetry program at the Austin (TX) Public Library describes the types of shows, staff training procedures, story selection, puppet construction, and special effects. (MES)

AN: EJ292975
AU: Potter,-Douglas
TI: "Radio Theatre: A 'Laboratory' Approach."
PY: 1983
JN: Secondary-School-Theatre-Journal; v23 n1 p17-19,24-30 Win 1983
AV: UMI
DE: Acting-; Creative-Dramatics; Production-Techniques; Skits-
DE: *Drama-; *Playwriting-; *Radio-; *Scripts-; *Secondary-Education; *Theater-Arts
AB: Presents guidelines and activities for radio theatre production. Covers playwriting, production techniques, skits, and improvisations. Includes an opening segment of a script adapted for radio of Chekhov's "A Marriage Proposal." (PD)

AN: EJ313635
AU: Ratliff,-Gerald-Lwee
TI: Readers' Theatre: A Basic Approach to Teaching Literature.
PY: 1985

JN: Teaching-English-in-the-Two-Year-College; v12 n1 p48-51 Feb 1985
AV: UMI
NT: Thematic Issue: Literature.
DE: Higher-Education; Teaching-Methods; Two-Year-Colleges
DE: *College-English; *English-Curriculum; *English-Instruction; *Literature-Appreciation; *Readers-Theater
AB: Provides an overview and several examples of the "reader's theatre" approach to teaching literature, which dramatizes literature to provide both a visual and an oral stimulus for those unaccustomed to using imagination to experience literary works. (FL)

AN: EJ383741
AU: Reiser,-Jamie
TI: Success with Silverstein.
PY: 1989
JN: Reading-Teacher; v42 n6 p450 Feb 1989
AV: UMI
DE: Class-Activities; Drama-; Elementary-Education; Grade-4; Group-Activities; Reading-Instruction
DE: *Oral-Interpretation; *Poetry-
AB: Describes how performing Shel Silverstein's poems is an effective method to practice oral expression. Notes that although this activity was used in a fourth grade class, it could be adapted to any grade level. (MM)

AN: EJ273569
AU: Renfro,-Nancy; Hunt,-Tamara
TI: Puppet Primer.
PY: 1983
JN: Instructor; v92 n5 p37-42 Jan 1983
AV: Reprint: UMI
DE: Childrens-Art; Elementary-Education; Handicrafts-; Health-Education; Mathematics-Instruction; Reading-Instruction; Science-Instruction; Social-Studies; Theaters-
DE: *Class-Activities; *Pretend-Play; *Puppetry-; *Teaching-Methods
AB: Ideas are presented for the creation of various puppets which can be used to teach different topics in the elementary school classroom. A song and ideas for stages for puppet shows and a "puppet corner" are also included. (CJ)

AN: ED297402
AU: Robbins,-Bruce
TI: Creative Dramatics in the Language Arts Classroom. ERIC Digest Number 7, 1988.
CS: ERIC Clearinghouse on Reading and Communication Skills, Bloomington, IN.
PY: 1988
NT: 3 p.
PR: EDRS Price - MF01/PC01 Plus Postage.

DE: Elementary-Secondary-Education; Readers-Theater; Role-Playing; Simulation-; Teaching-Methods
DE: *Creative-Dramatics; *Drama-; *English-Instruction; *Language-Arts
AB: Literature on classroom drama suggests that there is considerable untapped potential for using drama as a teaching method in the English classroom. Studies have shown that high school students using dramatic enactment experienced more instances of higher order thinking, more topic-specific emotions, decreased apprehension, and less topic-irrelevant thought than students in the non-dramatic mode. Drama has varied applications in the classroom, including improvisation; role-playing; readers' theater; choral readings; and writing and producing radio programs, television screenplays, or documentaries. In using drama in the classroom, the teacher becomes a facilitator rather than an authority or the source of knowledge. As collaborator and guide, the teacher sets the topic and starts things in motion, but the students' choices determine the course the lesson will take. With practice, teachers of English will discover that the use of drama techniques in the classroom can become a vital part of their teaching repertoire. (MS)

AN: EJ371918
AU: San-Jose,-Christine
TI: Story Drama in the Content Areas.
PY: 1988
JN: Language-Arts; v65 n1 p26-33 Jan 1988
AV: UMI
NT: Themed Issue: Drama as a Learning Medium.
DE: Content-Area-Reading; Elementary-Education; Interdisciplinary-Approach; Novels-; Recreational-Reading; Short-Stories
DE: *Childrens-Literature; *Drama-; *Dramatics-
AB: Describes "story drama," a technique in which the texts of stories or novels are presented as plays, and shows how it can be used to teach content areas in elementary grades. (ARH)

AN: EJ385151
AU: Shanklin,-Nancy-L.; Rhodes,-Lynn-K.
TI: Comprehension Instruction as Sharing and Extending.
PY: 1989
JN: Reading-Teacher; v42 n7 p496-500 Mar 1989
AV: UMI
DE: Art-Activities; Elementary-Education; Reader-Response; Readers-Theater; Reading-Instruction; Teaching-Methods
DE: *Interpersonal-Relationship; *Reader-Text-Relationship; *Reading-Comprehension
AB: Asserts that students' reading comprehension is enhanced by sharing personal text interpretations through social interaction in the reading classroom. Presents three lessons which encourage sharing and extending text comprehension by exploring text meaning through art; by developing a Readers Theatre script; and by shifting

question-asking responsibility to students. (MM)

AN: EJ280363
AU: Silvern,-Steven-B.; And-Others
TI: Play as a Mediator of Comprehension: An Alternative to Play Training.
PY: 1982
JN: Educational-Research-Quarterly; v7 n3 p16-21 Fall 1982
AV: Reprint: UMI
DE: Enrichment-Activities; Pictorial-Stimuli; Primary-Education; Puppetry-
DE: *Cognitive-Processes; *Listening-Comprehension; *Play-; *Play-Therapy; *Recall-Psychology
AB: Kindergarten students (n+102) were randomly assigned to one of four conditions (play, puppet, picture, repetition-control) to examine the effects of play as a mediator of listening comprehension. The play condition gained more than all other conditions and all conditions gained more than the control condition. (Author/PN)

AN: EJ313603
AU: Smith,-Bonnie; Carre,-Clive
TI: Elementary Students' Writing Helps Understanding of Science.
PY: 1984
JN: Highway-One; v7 n3 p23-28 Fall 1984
NT: Canadian Council of Teachers of English, P.O. Box 3382, Postal Station B, Calgary, Alberta T2M 4M1 Canada; sc $3.50.
DE: Class-Activities; Elementary-Education; Language-Usage
DE: *Content-Area-Writing; *Drama-; *Learning-Strategies; *Puppetry-; *Science-Instruction; *Writing-Instruction
AB: Describes how a teacher with little background in science helped her students write puppet plays as part of their learning about the science of rainbows. (FL)

AN: EJ353952
AU: Snart,-Fern; Maguire,-Tom
TI: Using Puppets to Increase Children's Knowledge and Acceptance of Handicapped Peers.
PY: 1986
JN: Canadian-Journal-for-Exceptional-Children; v3 n2 p57-59 Win 1986
DE: Attitude-Change; Primary-Education; Program-Effectiveness
DE: *Disabilities-; *Peer-Acceptance; *Puppetry-; *Student-Attitudes; *Teaching-Methods
AB: Assessment of third-graders (N+136) after attendance at a "Kids on the Block" performance (using disabled and non-disabled puppets to provide factual information about handicaps) indicated increased knowledge level and more accepting attitudes toward their handicapped peers. (Author/CB)

AN: EJ354059
AU: Snart,-Fern; Maguire,-Tom
TI: Effectiveness of the Kids on the Block Puppets: An Examination.
PY: 1987
JN: B.-C.-Journal-of-Special-Education; v11 n1 p9-16 1987
DE: Followup-Studies; Primary-Education
DE: *Attitude-Change; *Disabilities-; *Peer-Acceptance; *Program-Effectiveness; *Puppetry-
AB: A 6-month followup study examined children in 10 grade 3 classes, six of which had received the "Kids on the Block" puppet presentation to determine if their knowledge and attitudes toward handicapped peers had improved. Experimental subjects demonstrated significantly greater knowledge concerning handicapping conditions but attitudinal differences were complex. (Author/DB)

AN: EJ379351
AU: Sprague,-Stuart-Seely
TI: Doing the Presidential Election: Or Bringing the Past to Life.
PY: 1988
JN: Southern-Social-Studies-Quarterly; v14 n1 p3-18 Fall 1988
DE: Citizenship-Education; Elementary-Secondary-Education; Learning-Motivation; Student-Interests; Student-Motivation; Teaching-Methods; United-States-Government-Course; United-States-History
DE: *Class-Activities; *Elections-; *Presidential-Campaigns-United-States; *Simulation-; *Social-Studies; *Student-Participation
AB: Describes a method for re-enacting presidential elections as a classroom activity, stressing the importance of student involvement in learning. Provides a way to structure each election for classroom instruction and suggests some of the more significant elections to study. Includes a number of nineteenth century election songs as examples of political rhetoric and campaign methodology. (GEA)

AN: ED305654
AU: Stahlschmidt,-Agnes-D.
TI: Teaching with Trade Books, K-8: Library Resource Materials for Teachers and Students.
PY: 1989
NT: 9 p.; Portions of this paper presented at the Annual Spring Conference of the National Council of Teachers of English (Charleston, SC, April 5-8, 1989).
PR: EDRS Price - MF01/PC01 Plus Postage.
DE: Authors-; Class-Activities; Elementary-Education; Literary-Genres; Literature-Appreciation; Middle-Schools; Puppetry-; Readers-Theater; Reading-Materials; Story-Telling
DE: *Childrens-Literature; *Library-Materials; *Library-Material-Selection; *Reading-Aloud-to-Others
AB: This bibliography is comprised of 54 annotations of library resource materials in the following areas: (1) "Locating Titles on a

Theme/Literary Genre"; (2) "Identifying Titles for Reading Aloud"; (3) "Learning to Express Yourself: Puppetry, Reader's Theater, Storytelling"; (4) "Locating Information about Authors and Illustrators"; (5) "Using Literature in the Classroom: Resources for the Professional Collection"; and (6) "Just for Fun: Literature Activities." A list of addresses of publishers/distributors is appended. (MS)

AN: ED269823
AU: Stewart,-Robert
TI: Lesson Plan Takes Puzzle Out of Play Reading.
PY: 1985
NT: 7 p.
PR: EDRS Price - MF01/PC01 Plus Postage.
DE: Lesson-Plans; Motivation-Techniques; Readers-Theater; Scripts-; Secondary-Education; Speech-Communication; Stages-Facilities; Student-Motivation; Teaching-Methods
DE: *Drama-; *Oral-Reading; *Reading-Skills; *Speech-Skills
AB: Intended to foster playreading skills in high school students, this lesson plan can be used to teach the essential ingredients of a play in a single class period and can be used verbatim or adapted as desired. The plan includes a phase for motivating student interest in reading plays, a discussion of the skills needed for reading a script, and a description of the nine parts of a stage. The last assignment in the lesson plan is the actual reading of a play. (HOD)

AN: ED296293
AU: Swanson,-Charlene-C.
TI: Reading and Writing Readers' Theatre Scripts. Reading Around Series No. 1.
CS: Australian Reading Association, Adelaide.
PY: 1988
AV: Australian Reading Association, PO Box 78, Carlton, Victoria 3053, Australia ($1.00 per copy plus $0.50 handling fee, Australian dollars).
NT: 5 p.
PR: EDRS Price - MF01/PC01 Plus Postage.
DE: Creative-Dramatics; Elementary-Education; Foreign-Countries; Literature-Appreciation; Reading-Writing-Relationship; Scripts-
DE: *Oral-Interpretation; *Playwriting-; *Readers-Theater; *Reading-Instruction
AB: Intended for elementary school teachers, this short pamphlet describes the processes involved in executing a readers' theater. Much easier to implement than dramatic performances, reader's theater is seen as part theater and part oral interpretation. As outlined in the pamphlet, the procedures for implementing readers' theater in the classroom include (1) finding or writing scripts; (2) introducing and assigning parts; (3) rehearsing; (4) reassigning parts; (5) planning a performance; and (6) finally performing. The pamphlet lists the steps to help involve students in writing scripts as: selecting the story;

making a photocopy to mark; labeling character and narrator parts; deleting non-essential information; reading aloud to edit; and typing. The pamphlet concludes that the major benefits of readers' theater are increased oral reading, a deeper and more meaningful understanding of the elements of story such as character and plot development, and exposure to new books. An appendix contains a scene from "Charlotte's Web." (MS)

AN: EJ322262
TI: Techniques and Applications: Building a Pair Work Resource Bank and Semi-Scripted Dialogues: Producing Your Own Authentic Listening Materials.
PY: 1985
JN: Babel-(International-Journal-of-Translation); v20 n2 p13-19 Aug 1985
DE: Learning-Activities; Scripts-; Teaching-Methods
DE: *Class-Activities; *Dialogs-Language; *Listening-Comprehension; *Second-Language-Instruction; *Teacher-Developed-Materials
AB: The first article discusses three types of pair work activities in language classes: (1) role play, (2) "social interaction," and (3) "information gap." The second article describes semiscripted dialogues and dialogues that indicate the structure and direction of the discourse, but allow the speakers to improvise their language as they proceed. (SED)

AN: EJ360663
AU: Townsend,-Jane
TI: Wondering Questions in Creative Drama.
PY: 1987
JN: Youth-Theatre-Journal; v2 n1 p14-18 Sum 1987
AV: UMI
DE: Creative-Thinking; Dramatic-Play; Elementary-Education; Group-Dynamics; Imagination-; Inquiry-; Learning-Processes; Metacognition-; Teacher-Role; Teacher-Student-Relationship; Teaching-Methods
DE: *Creative-Dramatics; *Drama-
AB: Presents the idea that self-questioning is an important resource for learning, and that creative drama should provide a unique support for "wondering" in the classroom because drama teachers model open-ended questioning and elicit the same from students. (JC)

AN: EJ386898
AU: Verriour,-Patrick
TI: "This Is Drama": The Play beyond the Play.
PY: 1989
JN: Language-Arts; v66 n3 p276-86 Mar 1989
AV: UMI
NT: Themed Issue: Encountering and Creating Literary Discourse.

DE: Class-Activities; Classroom-Research; Dramatics-; Grade-1; Interpersonal-Communication; Primary-Education; Teacher-Role
DE: *Dramatic-Play; *Pretend-Play
AB: Examines connections between children's social pretend play and their improvised classroom drama. Describes similarities and differences between language used to frame social pretend play and language used by teachers and students to frame the imaginary worlds of drama. (MM)

AN: EJ371921
AU: Wagner,-Betty-Jane
TI: Research Currents: Does Classroom Drama Affect the Arts of Language?
PY: 1988
JN: Language-Arts; v65 n1 p46-55 Jan 1988
AV: UMI
NT: Themed Issue: Drama as a Learning Medium.
DE: Dramatic-Play; Dramatics-; Elementary-Education; Oral-Language; Reading-Improvement; Research-Problems; Writing-Improvement
DE: *Drama-; *Educational-Research; *Research-Needs
AB: Presents an overview of research on classroom drama which shows that its use produces positive effects on children's reading, writing, and oral language. Suggests additional questions requiring exploration, and urges researchers to emphasize qualitative rather than quantitative analyses. (ARH)

AN: EJ385173
AU: Weir,-Beth
TI: Radio Plays Promote Oral Reading.
PY: 1989
JN: Reading-Teacher; v42 n7 p555 Mar 1989
AV: UMI
DE: Class-Activities; Creative-Activities; Elementary-Education; Grade-2; Playwriting-; Radio-; Reading-Instruction; Teaching-Methods
DE: *Dramatics-; *Oral-Reading
AB: Describes how a "radio" presentation of a basal play or favorite story fosters oral reading in reluctant readers. (MM)

AN: ED224075
AU: White,-Melvin-R.
TI: Unusual Uses/Audiences for Readers Theatre.
PY: 1982
NT: 19 p.; Paper presented at the Meeting of the American Conference of the Communication Association of the Pacific (Honolulu, HI, April 1982).
PR: EDRS Price - MF01/PC01 Plus Postage.
DE: Creative-Expression; Elementary-Secondary-Education; Higher-Education; Outreach-Programs
DE: *Audiences-; *Creative-Activities; *Creative-Dramatics;

*Oral-Interpretation; *Readers-Theater; *Resource-Materials
AB: From the beginning, readers theatre performances generally have been held in academic or theatrical settings and have relied heavily on literary scripts. Now, readers theatre performers are finding a wider range of audiences and materials for their use. Among these special audiences are elementary and secondary schools, schools for the physically and mentally handicapped, prisons, retirement homes, churches, and recreational camps. These varied audiences have prompted performers and teachers to look for new sources of materials and to develop their own without relying on traditional literature. (FL)

AN: EJ378701
AU: Wilkinson,-Joyce
TI: On the Integration of Drama in Language Arts.
PY: 1988
JN: Youth-Theatre-Journal; v3 n1 p10-14 Sum 1988
DE: Elementary-Education
DE: *Dramatics-; *Language-Arts
AB: Explores the issue of integration of drama into language arts. Presents the major objections to this process and proposes ways to overcome them. Suggests a pragmatic resolution to the controversy. (MS)

AN: EJ383696
AU: Wills,-Barbara-Salisbury
TI: Basic Drama Education in the Elementary School: What Is It?
PY: 1988
JN: Youth-Theatre-Journal; v3 n2 p3-5 Fall 1988
DE: Aesthetic-Education; Curriculum-Development; Dance-; Drama-; Elementary-Education; Music-Education; Theater-Arts; Visual-Arts
DE: *Art-Education; *Cultural-Education
AB: Responds to "Toward Civilization, A Report on Arts Education" by the National Endowment for the Arts, published in May, 1988. Examines implications of the report for drama education as part of the curriculum in elementary school, focusing on the purposes of understanding civilization and developing aesthetic literacy in drama. (MM)

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